


6-1-1895

Volume 13, Number 06 (June 1895)

Theodore Presser

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Recommended Citation

Presser, Theodore. "Volume 13, Number 06 (June 1895).", (1895). <https://digitalcommons.gardner-webb.edu/etude/394>

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VOL. XIII.

PHILADELPHIA, PA., JUNE, 1895.

NO. 6.

THE ETUDE.

PHILADELPHIA, PA., JUNE, 1895.

A Monthly Publication for the Teachers and Students of Music.

Subscription Rates: Six per year (payable in advance) \$1.00. Single Copies, 10 cents. Foreign Postage, 10 cents. Discontinuance—If you wish this Journal stopped, an explicit notice must be sent us by letter, otherwise, it will be continued. All arrears must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription has been paid up, which serves as a receipt for your subscription.

TERMOOD PRESSER,

1726 Chestnut St., Philadelphia, Pa.
Entered at Philadelphia, P. O. as Second-class Matter.

Musical Items.

BOOK.

E. M. Downer has resigned his position as director of the Music Department of Vassar College.

Mary Louisa Currier is expected to return soon to her New York duties for one more season before retiring permanently.

The announcement is made that the American tour of Josef Hoffman will begin at the New York Metropolitan Opera House in the latter part of October.

Francis Van der Stroom, first long-time leader of the New York Artistic Singing Society, goes to Cincinnati to take charge of the symphony orchestra of that city.

The large natural library of Chas. H. Jarvis was bequeathed to the Drexel Institute of Philadelphia. It will be placed in a room containing a piano and a study of music will be free to consult it.

A recent performance of "Kullworth," the new opera of Brian Owen Ellis, was given at Hamburg on April 20th, on the occasion of the anniversary of that city of the centennial of all the German opera houses.

A complete catalogue of Schubert's works was published by Boett in 1894. It is a large pamphlet of four eight pages, containing a classified list of all his songs, piano, chamber, and orchestral pieces, operatic and operetta, with all the symphonies and symphonies.

Remembering living music, with every provision of music, to be the permanent source of supply in Philadelphia, a symphony festival is being realized. With this will be furnished a complete catalogue under Director Bruch.

The Kestel String Quartet, of Boston, consisting of Messrs. Kestel, Roth, Svecenec, and Schroeder, will give three chamber concerts at the Prince's Hall, London, on June 10th, 17th, and 24th, under the direction of Mr. N. Vert.

Piano-players will be interested in the fact that the sale of ivory at Leipzig, the principal market of the trade, during seven years amounted to 1,755,977 pounds, valued at \$1,524,550. The sale last year was 508,117 pounds, at a value of \$49,880 in 1893.

An interesting programme has been arranged for the meeting of the Department of Music Education of the National Educational Association. The meeting is to be held at Denver, July 10th and 11th. Papers are to be read by leading educators of the country.

Mr. H. W. Geyer has recently finished a series of five lectures on the "Development of American Song." Each lecture was illustrated by appropriate selections. Mr. Geyer showed the wonderful development from a few Parisian polka-tunes if the present-day repertoire of American songs.

The New York Manuscript Society has recently taken into its fold a number of the older and better-known musicians, and now counts on its list over three hundred of the best musicians and music-lovers in the country, among them Anton Seidl, Walter Damrosch, Emil Paur, and Theodore Thomas, for its musical directors; and Dudley Buck, William Mason, Harry Rowe Shelley, Arthur Potts, Xavier Schwarzwald, Reginald De Koven, W. W. Gilchrist, Samuel P. Warren, from whose papers it expects manuscripts in the near future.

The surprising news comes from Leipzig that the leading German music publisher, Breitkopf & Härtel, have withdrawn from sale the German version of Prager's book, "Wagner as a Kew Girl." It has been shown by Mr. Chamberlain and others that the book is full of inaccuracies and false claims, but at the same time there is in it many interesting and obviously authentic anecdotes and facts for the sake of which it ought to remain in the market. The greatest trouble in the German edition is that Wagner's letters to Prager were retransmitted from the English, instead of being printed in Wagner's own words, an utterly absurd and unnecessary proceeding, since most of the original letters still exist and have been reprinted by Mr. Chamberlain in a separate pamphlet. From this blunder the English version is free.

The happy day when Strauss' waltzes will be played at symphony concerts are at sight. A few weeks ago reference was made to the fact that Mr. Theodore Thomas played two Strauss waltzes at his Chicago concert the past winter, and now news comes from Boston that Strauss for the first time appeared last week in one of the Symphony Orchestra's programmes. Mr. Paur conducted his "Waltz-Parade," and Mr. Chamberlain, of which the "Waltz-Parade" mentioned that the latter

was and go were unexpressedly grateful," while Mr. Ellis in the *Advertiser* had this to say: "One would almost as soon attempt to play at a prayer-meeting as at a Boston symphony concert, yet Mr. Paur has some precedent for the introduction of this bit of humor, for Haydn's 'Serenade Symphony' has been given by a former conductor, and that contains one of the best-known of musical jokes in its very midst from abroad. But if musical jokes be allowed here one would plead for a performance of Mozart's excellent 'Masked Ballerina,' in which that great composer pictures a country band leader trying to achieve a classical form and floundering about most wofully, being finally completely overthrown in an attempt at figure. There was considerable humor in the orchestration of the Strauss number, the piccolo having some very showy work to do, and executing it remarkably well, and a very quiet duet between piccolo and bassoon calling for commendation also.

RECEIVED.

The Emperor of Russia has allowed the widow of Antonio Rubinstein a pension of 8000 rubles annually.

Queen Victoria is said to have in her three counties of Windsor, Osborne, and Balmoral no fewer than sixty pianos.

BANCO ROTTERDAM has a piano which cost him \$12,000. It is adorned with allegorical paintings by Alma Tadema and Poyet.

The pianist Siniaty has recently been playing at Klail, Russia, and created a big sensation, resulting in crowded houses.

BROOKS D'ALAN has accepted the post of first conductor at the Warner Opera, rendered vacant by the death of Sigurd Lassus.

Among recent German publications is one by Max Klinger entitled "Brahms' Fantasies." It contains forty-one illustrations to compositions by Brahms.

GRAN, OSWALD has just the final touch to his new opera "Das Mädchen am Herde," the libretto being a dramatized version of Dickens' "Orchard on the Heath."

Among the latest publications of Bote & Bock in Berlin are three pieces for piano by Drexel—two minuettes, opus 38; Minuetto, opus 40; and Schottische Tante, opus 41.

The genial composer Franz von Suppe is still very sick at Vienna. Should he improve sufficiently he will be taken to Graz for a change of air. He was seventy-five years of age on April 15th.

HENSE OVERMANN has just issued the fourth big volume of his Wagner Chanting, completing the description of the dramatic contained in his Wagner Museum at Vienna, which has just been sold to Leipzig, or Rheims for \$25,000.

REMARKS in Berlin, has published by A. B. Bach, of Berlin, a German Folk Song. These are harmonized by Strauss, some of the sixteenth century.

An important discovery is that the original manuscript of the "Auld Song" performed at the Argentine in 1894, is the property of the poet's wife.

The most important music festival usually the annual meeting of the Artists, which will be held next year at 12-16. Five concerts will be given, and one will be held in honor of Schubert.

On April 1st twenty-five years have first Berlin performance of Wagner's "Tristan und Isolde," which there was such a noisy opposition to. It was given at the German Folk Song. These are harmonized by Strauss, some of the sixteenth century.

There will be a grand Mozart festival in October, when the monument to the composer will be unveiled. On the occasion, when Mozart died, the Vienna Academy of the sciences that the Viennese buried in one grave with five poets.

It is well known that Handel is in Germany than in England. The one count for the recent attempt of the Handel Society to bring out the "Messiah." To do, nevertheless, since Handel was a native of the composer of the part in which interest. It is the one volume of his mentioned ball & down time.

The Partitura was an enthusiastic Polish fantasia that he had to repeat in concert. Alexander Maliberti tests that "the piano part is of the difficulty, yet there is not a last note. Even the grandest symphony and masterpiece to represent by piano. To report. First as the piano part for the orchestra is still there.

FRANZ VON SUPPE died May 1st, succeeded Offenbach as a composer and called well with Strauss. Potentially he has not known, but his overtone. Founded in played by his own high rank as a maestro, having composed grand part of Royal Capellmeister many years. Born in Duxburg in 1819, died in Berlin in 1895. His works, "Post and Paganini," and his opera "Die Frau vom Meer," and his opera music, are the best known.

MR. FRIEDBERG received a letter English lady the other day requesting to be given to his concert, to come play a few pieces, for which the offer was \$25.00. This incident has led to a similar offer to Franz Strauss, when he was already in the city. A lady in the province, out her daughter, and had made up her mind to go, but she was so much interested in the art and wanted to see at the piano, for which she offered a second-class return ticket.

FLOTTEN AND JETS.

What shall we do for inspiration? Inspiration must come largely from within. In time, we must lead the audience from the feet will run dry.

Reading, as we have already said, is an unsatisfactory means for enlarging our reading and acquaintance of a few persons, which is the teacher or student can.

But reading brings us another book which is indispensable in the supply. Books! who can tell their value?

Stems to the book lives in their own images. It is to be made to be them, by them as a well of inspiration. Fall.

The music teacher should be a book teacher, should be among the foremost readers and students of a few persons, which is the teacher or student can.

But reading brings us another book which is indispensable in the supply. Books! who can tell their value?

Stems to the book lives in their own images. It is to be made to be them, by them as a well of inspiration. Fall.

Keywords: child sexual abuse; disclosure; self-blame; social support

[illegible]

TO M. R.—You are mistaken in supposing that the

[illegible]

To G. L.—On ask if it was overtones of the voice which you heard sounding like a soprano when playing a diaphan accompaniment to a tenor voice. I have never heard of such phenomenon nor, so far as I am aware, of any such accompaniment. I have heard, however, that your conjecture is correct, that it was the reinforcement of overtones by sympathetic vibrations between notes and organs.

To H. L.—I heard the damper pedal of the piano, then slipping into the instrument without touching the keys. In this case not only but many notes were heard.

To Y. L.—I heard this gentleman distinctly say "yes" when asked if the name should be pronounced Effendi, and also when pronounced Effendi, the accent being upon the first syllable. I have heard him pronounce all the old Belgian musicists I have met pronounce both French and German with a thick, obscure accent, which inclines me to think that the name of this particular gentleman should be pronounced Effendi.

S. The name of the renowned pianist is pronounced Youssif, with the accent upon the second syllable. D. Benke is pronounced di Benke, with the accent on the

[illegible]

The Debutante (aside): "How many vertes shall
there be?"

—Where sympathy is lacking, correct judgment is also lacking.—*Mendelssohn.*

—Reflection, and plenty of it, is absolutely necessary before undertaking anything, and you should strike to such purposes that all obstacles fall to pieces before you. There are only two means of strength in this world—endurance and patience.—*Barlow.*

—It is an open question as to how much heredity has to do with the musical ability possessed by a child; but one thing is sure, a mother's influence is all-powerful in molding the child's taste, inclinations, and progress, when it becomes old enough to begin the study of music. Words of suggestion and encouragement from mother will count for more with a child than any other one thing.

—What is the use of always letting on that we are great men? How many have regretted that they have received homage before it was due? Only to him who knows how to make use of blame can praise be salutary; and who, without wrapping himself up egotistically in himself, keeps his admiration free for the different, and to whom him foreign kinds of mastership which he finds in other men. Such an artist long preserves his own youth and strength.—Schumann.

—Any one who has heard and studied a great deal of this is good, ought to need no teacher to spur him on. The student should always bear in mind the greatest models, and emulate them, playing a great deal with accompaniment; he should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; then the gradual development of the pupil attains 'will place him above the common run of amateurs.'—*Mozzelle*.

—It is the decision of the Russian Government to create in the universities of the Empire chairs of popular music. The occupants will be charged with the duty of collecting national airs with scrupulous exactness without alteration or accompaniment. The ethnographic research in contemplation is of great importance. More thorough interest will be awakened in other countries and an enrichment in melodic material will result.

The same work ought to be thoroughly and completely done among our own aborigines, and done soon.

—Some of our English contemporaries have been very much exercised of late on the subject of originality in music. Here is what Goethe says on the subject, in relation to literature in general: "People are always talking about originality; but what do they mean? As soon as we are born, the world begins to work upon us, and this goes on to the end. And, after all, what can we call our own, except energy, strength, and will? I could give an account of all that I own to great predecessors and contemporaries there would be but a small balance in my favor."

The club would not be so much blamed for keeping men away from home in the evening if the wives did not make the grievous mistake of giving up music after marriage.

The average man is kind when he gets home from business, and after dinner he needs some diversion from the day's routine. It was her musical ability that attracted him to his sweetheart, perhaps, or even if not an expert in the art, he no doubt, counted it a charming accomplishment that she could play Chopin expressively and sing old Scotch ballads with sentiment and feeling. But after marriage too many women seem to become entirely indifferent to the aesthetic infelicity of music in the home, though they are quick to bewail the fact that their husbands deny any of their efforts to please.

In the days of courtship, the sweetheart nearly always finds his fiancée at the piano, her willing fingers bringing forth soft, rippling strains that seem to envelop her in a atmosphere of ideal feminine refinement. But when the sweetheart has become benighted, the grating of his "latched key" in the lock is all the music that greets him at his homecoming, unless the maid servant is humming "After the Ball" as she sets the dinner table.

For lack of knowing how to
pieces of music to that every ho
much precious time is being wa
most needs is a few underlying

towed out, will insure a correct
practice. His lectures are re-
plete with all successful rules, but teach
students a little farther advance
principles will, I believe, be ac-
cepted as lying at the foundation
therefore, being absolutely of
First Principle: One thing
should not play from notes
correct use of the finger, hand
reasonable familiarity with the
applied to the staff. The latter
by daily practice in deciphering
as they are played upon the piano
neglect of this important exercise
occasioning much loss of time
remains that, commonly, it is a
both hands null every difficult

[illegible]

Second Principle: A little while ago we attacked the difficulties one at a time. We exercised care in determining what was to be undertaken. Many discouragements were met. We hesitated at attempting too much. When a pupil begins to feel that he has the best remedies in use to give him a more complete notion of genuine merit, and that he has thoroughly learned. This is a great thing a little more difficult, but it is a necessary condition of a repository of pieces memorized, the selections of which are to be made with reference to his peculiar taste and acquired ability.

Third Principle: Ascertaining obstacles to be overcome. In difficulties which can be mastered in a short time, and those of study of months or years, fully understood and the more successfully they are overcome, the more well-defined system of procedure more important ones a definite reviewing the attack each day, setbacks, as if entering upon a new game. This procedure, in such cases, however, should patiently absorb the energies and considerations of all your method of work, in so far as the attainment of whatever we are quite possible to understand.

Therefore, while raising
him at a time and to end

DE ROLPLOS EUSTOMY

[illegible]

ANNIE L. PAYSON

are afraid to go. In fact, most of them are pleased to play at a little parlor or church entertainment. The idea of pupils' musicales has been still further carried out by devoting a whole evening to one composer, Mendelssohn, Schumann, Haydn, Weber, and Wagner being the list.

Tan Eyck called her attention to the musical game Allemande, popular to the Masial Dominions. She has used it often in these Saturday classes, and found the pupils keen to studying the rudiments of square if they were caught in games.

She had a advertisement of Edward Baxter Pe-

BY CAROL A. ALCHIN

—When a child can play three pieces well, and with thorough understanding of them, it has learned more than if it could play a number of pretty pieces without understanding a single one of them, and without playing any one of them correctly or tastefully. —Kassner.

There was a time when pupils in the school were called to hear all their lessons recited. The pendulum has now swung to the other extreme. Memory is almost neglected in the school and an accurate memory is a very important part of the equipment for the battle of life. The teacher should encourage passages of prose or poetry exercises in the classroom. Furthermore, heart passages from the Bible, from Emerson, from Addison or Hawthorne, should be recited. We also give the correct and elegant use of words, sequence and development of thought, accuracy and refinement of language, pictures and clearness in thinking, and fill the mind with scenes, images, the

point, or willowy, is summarizing the same general result. The retentive, quick and sure, the study of harmonic theory, more interesting; fluency, correct composition are acquired. So logical of a great composer lead to another, musical thoughts follow one another,

RUSSIAN DANSE.

INTRO.
Moderato.

GUSTAVE MICHIELS.



Allegro. 1. 226



3

1412-2

The Woodchoppers and the
rhythmical sound the music
song, now cheerful and the
rest for a while, and the
sings them its merry little
their work with renewed

Edited by Constantin Str

Allegro

ff
No Pedal

Small hands may meet the
copyright taken by Theo. V

*Small hands will find these
in the left hand, by omitting the*
1907 - 6

ben tenuto

pp

sempre pp

pp

cresc.

pp

cresc.

un poco rall.

dim.

pp

Here the Point change must be very quick so as to efface the past harmony, and still catch the lowest tenor of

the next chord, unless it can be stretched in which case the Pointing of the preceding chords may be repeated.

These chords must

1291-c

Edited by Carl Hoffman

Con anim

1292

Copyright 1881 by Theo. Pre

The Gavotte tog
and Oigue are Roc
seventeenth centur
The metre of a Ga
ly contains the acco
The periods of a G

Edited by T. von Wess

Tempo d



Copyright 1885 by Theo



mf grazioso
cresc.
cresc.
grazioso scherzando
poco cresc.
poco rit. espress.
molto
poco

cresc.
p delicato e
sf risolut.

101

cresc.

102 1

114

con grazia.

poco marcato

cresc.

cresc.

poco dim.

117

p

8 11

114

cresc.

THE MUSICAL LIBRARY IN THE HOME AS AN INDICATOR OF MUSICAL CULTURE.

BY G. W. WILKIN.

It is as fond of looking over the contents of the music and watching the people pass by. At first they find an amusement in making suppositions as to the character, occupation, and social life of the owners by, so to do find a share in making conjectures upon the musical culture of a home in looking over the music library.

In many a home the piano is merely present because it has become fashionable and is considered an indispensable adjunct to the parlor furniture. Even a library cannot be considered a truly valuable indicator of more than ordinary culture, for libraries can be bought, rarely made up by the dealers, who furnish the books and fill them with an unscrupulous and standardized stock of literature, the whole forming a glittering array of volumes in the obvious badinage. Fortunately, a music library has not yet become a matter of cheap display, therefore it makes up its really artistic owner's taste. On account of the piano being found in nearly every home and its literature being so great and varied, it will be possible to make correct conjectures of the state of musical culture of any home by looking over the music. There are no two faces exactly alike, neither are our tastes, consequently these collections will present as many variations as there are players. One is a beginner, the other, we are assumed, and another a professional. The one is an energetic person and wants music of such nature, the other is a dilettante, and a third form music of display. The one is well educated, the other is not. The one is young, the other is old. The one has heard many great artists, the other only a few or none. The one reads much about music and knows something of its history, another does not dream of the existence of such a thing. The one has had a good teacher, the other was not so fortunate. Now think of the various combinations of these and other conditions, and you must admit the variety great, if not interesting. A pianist's library begins with his instructions and grows with his skill on the instrument. At first it will consist merely of an instruction book and a few short pieces. A little later Clementi's, Kuhn's, and Danesi's sonatas will be added. Little by little the music will accumulate. Upon the teacher rests the responsibility of founding the collection of and selecting the pupil's taste. Therefore, in the little collection of a year, you can judge the teacher. It is true, even beginners have different temperaments and tastes, which the teacher has to consider. The one wants plenty of amusement, pieces with catchy airs, the other can more readily understand and love a piece which is more than a superficial melody. The one can appreciate only the sensual elements of music, the other also some of the emotional and intellectual. The one is of a conventional mind, the other of a more liberal disposition.

It is perfectly correct to say, when a pianist's collection contains the works of Scarlatti, Handel, Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, Brahms, Field, Chopin, Hummel, and Liszt, it contains the cream of all piano literature. But to make a long time and numberless hours of practice for a player arises at that goal of enjoyment. Only a few such that point. Many never think of going that far. They are satisfied with the productions of lesser minds, who are ways in the majority. This contentment of theirs is also their bliss. What you would condemn is a source of harmless pleasure to them, therefore do not spoil their enjoyment by trying to force upon them what they cannot understand. You have to consider their tastes and not simply your own. Do not forget that in two hours you years of hard study to devote what you are, and you cannot possibly expect a million read those of others who did not have the time to devote to what you are not.

Music's golden rule is, let it serve you as food, it does not taste the delectable bit, and so no musical literature a great portion, in which every one can find something that delights him, corresponds to his feelings and mood. The one has pleasure in something that is grand

and lasting, the other in something that lives and blossoms but for a day. Not all collections are built up by the teachers or accumulated by the players, some consist principally of pieces that have been inherited. Only two others do they then contain old-fashioned and ready music. When the teacher who is forced to use it in instructing the pupil of the house! Parents ought not to hinder the teacher in giving better music than they have on their shelves. They may consider the saving of money if he does that, but, no matter if it costs, what in fact they are insuring upon their child's poor and inferior musical education.

Music, as we have said, as well as any other art or science, therefore do away with the useless and out-of-date stuff. There are here longed together a big collection of music, and yet there is not a sign of backbone of music, and yet there is not a sign of backbone of music. It is vain you search for the good food, the great master have given the model. Even when you find these works, look whether they are otherwise new, or whether they have been well-thumbed. This sign you will be able to detect the pieces which are the player's favorites. When you have discovered them, then you can tell what sort of a person the player is mentally.

MUSIO AND CHARACTER.

BY L. M. P. ALDOR.

I've thought much of late years concerning the study of music in a light in which I have never heard of it being considered hitherto, namely, as a training of the character. Music is a training of the character. We have constantly put before us many of the advantages to be gained for the young by a systematic study of music; the provision of a positive that is firm in itself; that is something if pursued in its higher branches; that and helps to keep young people away from undesirable occupations and associations. But, in addition to this, there is a view that ought to weigh heavily with parents in choosing for their children the best teachers and the best music. It is necessary to consider the requirements imposed on a pupil by a conventional teacher, and which will be implicitly followed by the concertists, and which will be the in the study of music as much as, if not more so, than any other branch of study, which are often played which are necessary for the general carrying out of the life's duty.

For the practice of the ordinary English concert and school studies the pupil needs to exercise in a high degree: (1) *Patience*, when he waits to hear the answer and get on to music proper; (2) *Self-control*, when he waits to rub on and play at a faster rate than he is prepared for; (3) *Concentration of mind*, without which the practice of technical exercises become automatic, and then thoughtless and worse than useless; (4) *System and arrangement*, without which a great deal of useful time will be wasted away; (5) *Preparation for the future* (thinking ahead), as every one knows, a prime necessity in music, getting the fingers ready for what is coming, and still being in the right place for the next notes; (6) *Self-reliance*, so as not to be satisfied with one's performance of even the simplest passage, until not only are all the written signs perfectly rendered, but the true musical sense revealed as well; (7) *Self-reliance*, for the pupil is left to his own device between lessons and must be his own teacher all that time; (8) *Patience and determination*, to withstand the discouragements and difficulties that will assail even the most talented pupil. And in the more advanced student life there is a large roll of (9) *Charity*, to keep one from speaking ill of other teachers and players, and to make one content to do one's own work to the best of one's ability without interfering with one's neighbor; and (10) *Perseverance*, for having put one's hand to the plow there is no looking back, there is no standing still, nor any desire to go back. A large measure of persistence having been obtained, you cannot go on your own and enjoy it, for you will never do down time. It is as if you were running on a stream with a strong pull on the end, which must, for our health, be avoided. If we now had one method the

stream into the teacher and more interesting regions above; if we stop we sink down again to stagnation. But on our stream we cannot now little enough to keep ourselves from being carried on backward.

Without insisting further in this article, I have said enough to give the value of diligent music study from a worldly standpoint. Look at these ten qualities which are called into play continually in music: 1. Patience; 2. Self-reliance; 3. Mental concentration; 4. System; 5. Preparation for the future; 6. Self-control; 7. Self-reliance; 8. Determination; 9. Charity; 10. Perseverance.

Who will deny that a daily practice in this class of virtues is in itself a valuable training for any one? and is there any other study that leads for its proper pursuit to such an array of valuable qualities of character?

I am not sure that the music of the present era, and should like to hear other people's ideas in the same line.

DEFECTIVE FOUNDATION WORK.

BY M. BARTON.

Some defects have been observed by one who has been both pupil and teacher in the various methods used, and which are an injustice to pupils. I refer primarily to foundation work. Many in earlier days could read music easily, and I shall my teachers say, they said, "some could read music rapidly, and it was considered an especial gift with music." The truth was I had never, even for a few minutes, comprehending the notes above the middle C, and I never could read music rapidly, and I was crippled along. While I did it in time, and the facility to read, it was never proportioned to other work in pupils.

I have questioned many on this point, and have found that pupils are pretty generally left to themselves. First, matter. I myself, have had to trouble in making good readers of pupils, for I attack all the weak places first. It is required that they first write the notes of the staff, then memorize, then play. In this way all the powers of the left hand are developed to compensate for the natural skill of the right hand. This creates an artificial rhythm of hand force. Thus the same attention is claimed for the right hand, then both are written together, memorized and reviewed. This is given a preliminary knowledge of structure which later merges into musical form. Pupils should have a concept in the mind of what they are about to attempt when they play. Unless they know it they cannot make the fingers engage it. Let them understand that they are presenting a picture, that the tones are the colors, and modulation the shades; while the hand is the brush and the performer the artist. Let them realize that over the whole composition they must play a character, as over a landscape. The youngest pupil can appreciate a picture in color, before they can own presented as a picture. A picture appeals directly to the imagination, whereas it is constantly in music.

Rarely are we pupils taught to work for a single aim. To call a pupil to mind acquire, touch, touch, touch, etc., it is to discourage him at the outset. Put to one's own in the structure you are reading. Acquire it in the best; then do the other slowly as you build. The highest touch is a constant stimulating light. Few teachers do this, and I demonstrate it clearly. I owe to the Dvorak all that I know about it. I first teach how to get the pressure on the key from the distal end, and when it is thoroughly understood I name the touch.

At one time I was the pupil of a graduate of a German Conservatory and a pupil of Sir Charles Hallé, and from the instruction under the teacher, I did not succeed in learning the legato touch.

My teacher, Johann, go in the bedroom at noon! I engaged him to practice daily and I am going to tell you his. I don't know that you can ever have perfect in music without practice.

Johann: Yes, but practice, no my secretary must gather must be perfect music.

Questions and Answers.

(Our contributors are asked to send questions and answers to the Editor, who will select the most interesting and instructive for publication. Questions should be sent to the Editor, who will select the most interesting and instructive for publication. Questions should be sent to the Editor, who will select the most interesting and instructive for publication.)

Q. W. C. "The work has changed for me, I have been in the hands of a teacher."

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